



FAB·RI·KO·NA

WOVEN WALL  
COVERINGS

FOR HOMES  
OF MODERATE COST

BY JOHN TAYLOR

&

JOHN EDNIE



# TO THE READER

The reader of this booklet will discover, we trust, that our object is not merely to call attention to the goods we manufacture, but to present, in a way to be helpful, certain ideas on Interior Decoration, not restricting our suggestions to the treatment of walls, but giving attention to many other details of home furnishing.

Recognizing and wishing to promote the growing interest in home decoration and furnishing, it has been our privilege for several years to secure and publish valuable reading matter and illustrations leading to the better appreciation of artistic decorative work.

Together with this booklet, we are now publishing another of the same size and style, entitled "Artistic Possibilities of Wall Treatment in Typical Homes." It contains the same number of illustrations, but they are taken from houses of more expensive construction than those shown herein.

We have previously published the fol-

lowing booklets, which are not illustrated:

"The Modern House," by John Taylor.

"Light, Color and Color Harmony."

"Acoustic Properties of Rooms."

"Fab-Ri-Ko-Na Question Book," which deals with the many questions arising in regard to the practical application of our goods to the walls.

**A free copy of any of the above will be sent postpaid on application.**

We also publish "New Ideas for Home Decoration," a portfolio containing ten sketches in the modern spirit by John Ednie, the sketches shown in color, with descriptive matter by John Taylor, and another portfolio entitled "The New Art in Decoration," containing six strikingly original designs by D. Robertson Smith, reproduced in black and white, and specially notable for their stencil suggestions. They are 8 x 11 inches in size.

**We will send either of these portfolios on receipt of ten cents.**

**H. B. WIGGIN'S SONS CO.,**

128 ARCH STREET, BLOOMFIELD, N. J.



# GOOD TASTE IN DECORATION



THE possession of artistic tastes, and the desire to gratify those tastes by surrounding one's self with artistically satisfying things, are not confined to the rich. Indeed, they are expressions of culture and refinement which may exist independently of the question of income.

There is no truer measure of the degree in which a people are being educated and broadened, than the growing manifestation of good taste and individuality in the furnishing of a home. In former times the idea of decoration was one involving splendor of material and extravagance of ornamentation, but in these days beauty of form and color is emphasized more than costliness of material.

There never was a happier day than this for the Art lover who is limited to moderate or even small means. Never were there so many charming materials within his reach and the limits of his purse. There is surely no excuse in these days for inartistic or unsatisfying surroundings. All one needs is the spirit to desire and the vision to see.

During the last two decades fine art has moved forward with steady strides, applied art by leaps and bounds. Numerous agencies have helped the movement: a better understanding between Art and Craft; aids from Science; a higher conception of the beautiful; rational ideas on Art and Utility in the home, together with the active co-operation of an intelligent press, and the earnest efforts of a skilled class of manufacturers. From this there has resulted so great an abundance of productions for the spread of art and beauty in the home that no excuse can be urged for the lack of such qualities.

We think we may modestly claim that the H. B. Wiggin's Sons Company has a place among the manufacturers of Art products, and that their Fab-Ri-Ko-Na Woven Wall Coverings have helped both to create and to satisfy a growing demand for appropriate things in the home. In some quarters there may be a feeling, on the ground of expense, and in the matter of congruity, that Fab-Ri-Ko-Na Woven Wall Coverings, representing as they do the highest standard of Art and excellence, are suited to only the higher-priced homes.

It is also urged that the science of dyeing has today lost the art of imparting a fast color to a fabric; that a textile wall surface forms a trap for dust particles and creates unsanitary conditions; and, moreover, that there are difficulties in the way of hanging wall fabrics properly, particularly where experience in such work is limited.

It is one of the objects of this booklet to remove all such misconceptions, and to show by pictures of actual rooms the extreme suitability of Fab-Ri-Ko-Na Woven Wall Coverings for the modest or unpretentious home. In the fourteen illustrations herein contained, there is not an effect which cannot be reproduced at quite a reasonable cost, in almost any style of house; and in cases where, architecturally or decoratively, there is a suggestion of expense, there may be such modifications of construction or decoration as will bring the work within the limits of a moderate outlay. The schemes are in fact so arranged that by a transposition of parts the utmost variety may be secured, thus enlarging the scope and usefulness of the book.

But, let us examine some of the objections aforementioned,—and, first of all, consider the matter of expense.



The cost of preparing the walls and hanging the goods are items that you would have to consider even if you used the cheapest material. In putting in the added cost of using the Fab-Ri-Ko-Na you greatly enhance the value of your finished decoration. The actual cost of decorating the walls of your best room, your Parlor, for instance, if it were done entirely with Fab-Ri-Ko-Na Woven Wall Coverings, would probably not be as much as you would spend on a new dress or a new suit of clothes, and the room would still be a source of pleasure to you long after the gown or suit had gone the way of discarded garments.

But you can secure an effect that will wonderfully enhance the charm of your room, even if you use Fab-Ri-Ko-Na Woven Wall Coverings on only a part of the wall; a dado of plain or figured burlap (which costs but little more than the plain) from baseboard to chair rail, with a suitable paper above it; a lower two-thirds of burlap, and a paper from the plate rail up; a fabric wall with a paper frieze or the reverse. In the pictures in this booklet you will find many places where combinations of this kind will suggest themselves to you. In this way the comparatively small additional expense would be distributed over several rooms, and yet the whole house would have a new dignity and richness.

The additional expense is, after all, more apparent than real. Answers to the remaining objections will show this: For instance, the colors of Fab-Ri-Ko-Na Woven Wall Coverings are *very permanent to light*. Years of expensive experimental work have enabled us to do what seems, to the unconvinced, the impossible. Where you have used wall paper has it not been your experience that its original color was gone in a very little while, and all your pains in studying to secure a consistent color scheme were lost? You either endured the unsatisfactory decoration, or went to the *added expense* of redecorating. Fab-Ri-Ko-Na Woven Wall Coverings make your walls a continuing delight. Your color scheme stays with you, and you may arrange a harmony of wall covering, floor covering, furniture, draperies, etc., without the haunting fear that a discordant note will soon come from the walls and frustrate all your efforts.

We will gladly furnish samples of any of our dyed goods for you to test by "Leaving It to the Sun."

If your dealer is sceptical about the permanency of Fab-Ri-Ko-Na colors, it is because he has never tested them. If he has recently used similar goods and had them fade, be sure they were not ours. Remember, there are goods on the market made to look like Fab-Ri-Ko-Na Woven Wall Coverings, but of inferior quality and coloring, and Fab-Ri-Ko-Na sometimes has to suffer from the disgust and distrust these other goods create. For that reason we print on the back of every yard of our 36-inch "Fab-Ri-Ko-Na" goods our trademark, and trademark emblem, "We Leave It to the Sun," referring to the colors.

FAB-RI-KO-NA HAWKINS' SONS CO.  
BLOOMFIELD, N. J.  
TRADE-MARK REGISTERED—FAB-RI-KO-NA IS A TRADE-MARK



We cannot too strongly impress upon you the value to you of having a fabric which will prevent your walls from cracking, and will *maintain its color*; to get such a fabric you must insist upon having Fab-Ri-Ko-Na.

The question of keeping Fab-Ri-Ko-Na Woven Wall Coverings clean presents little difficulty. True, you cannot wash our regular Dyed Tapestry Burlaps, which are desirable especially because of their soft fabric surface effect, but they can be easily brushed free from dust, or cleaned with any of the materials now used for cleaning wall papers.

We have, however, prepared certain colors known as Vellum Ko-Na Nos. 180 to 195, with a special finish, adapting them particularly for districts where soft coal is used. In these numbers we have sacrificed to a slight extent the soft depth



of color, but have gained a surface so firm that you may rub quite hard in wiping off dust and not raise the nap. They will even permit of the use of a damp cloth. Our Art Ko-Na Cloth is so finished as to possess the same advantages ; which places these two lines of goods far ahead of any similar line of wall coverings.

The Fab-Ri-Ko-Na Woven Wall Coverings are sanitary. In the course of manufacture the goods are treated with non-poisonous antiseptics, and the fact that they are now used in hundreds of private and public buildings in almost every large city in this country and in Europe, having successfully met the requirements of the authorities, is proof that their use is consistent with the demands of advanced sanitary science.

Any intelligent paperhanger can hang Fab-Ri-Ko-Na Woven Wall Coverings as easily as he can hang wall paper. The walls are prepared just as they should be for wall paper, the fabrics are pasted to the wall just as wall paper is, and with the same kind of paste. If your decorator has never handled our wall coverings, have him write to us, and we will give him such explicit instructions, in the terms of his craft, that he need have no difficulty in putting Fab-Ri-Ko-Na on your walls in a workmanlike way.

Another element of economy in the use of Fab-Ri-Ko-Na Wall Coverings is that they cover cracks now in your walls and prevent others from forming, thus disposing of a cause of great annoyance and expense to the homemaker. If your house has been some years built, you have had troubles from wall cracks. Your smooth hard finish, or rough tinted plaster, or your carefully chosen wall paper, has been spoiled. Had your walls been protected by a strong Fab-Ri-Ko-Na covering, the cracking would have been avoided ; and even now, if you will fill the largest of the cracks, and put one of our strong, firmly woven fabrics on your wall, you will cover these blemishes, and make impossible future trouble of the sort.

Have you not heard that when the great disaster overtook San Francisco many of the walls of the houses there were shattered, or altogether destroyed, but such as were decorated with Fab-Ri-Ko-Na stood the crucial test, and after the day of trouble were found in a satisfactory condition.

The fact is that the Fab-Ri-Ko-Na wall coverings first came into existence because the need was felt of something strong enough to bind a wall together, preventing cracks, and affording a secure foundation upon which wall decorations of various kinds could be placed, a foundation capable of withstanding the vibrations by which walls are affected, the more or less frequent impact of carelessly handled furniture, and the bumps and scratches inflicted by children. From this starting point came the discovery of the artistic possibilities of the fabrics, and the campaign of education by which the decorating trade and the general public have been helped to see those possibilities as we see them.

It no longer applies that we begin home life on the same plane our fathers and mothers leave it off. Young men and women of today, fresh from college, with advanced ideas on every thinkable subject, demand an up-to-date home.

No wiser choice can be made by a young couple starting out on life's eventful journey, than the decision to make the home not only the center of all that is good and healthy, but so charming and beautiful that its influence will be felt by all.

This can be done most surely by cultivating ideas, rational and artistic, and giving to the home such an individualistic touch as to insure for it a unique character. The makers of Fab-Ri-Ko-Na are interested in this beyond the mere commercial aspect of the question, and nothing will afford them greater pleasure than to help in any way in the introduction of art and beauty into the thousands of American Homes of Moderate Cost. They invite correspondence with their Art Department.

Look for Fab-Ri-Ko-Na trademark on the back of every yard of the 36-inch goods.



# NARROW ENTRANCE HALL

THE Hall has come to be regarded as quite an important part of the house. In homes of moderate cost, however, it is a mistake to make it too pretentious.

In olden times, notably in the seventeenth and eighteenth centuries, wood paneling, great ingle nooks and other features suggested dignity and a cordial reception in this part of the house, but later, when gerrymandering came along, the Hall was degraded to the rank of a mere passage of communication, and interest was lessened.

The modern men revive the importance of the Hall by putting some of their best work into it, and giving it something of the character of a room, where, because of its favorable position, tea or music may be indulged in comfortably at any season of the year.

The modern men prefer a square, lofty Hall, open to the roof, with stair hidden away in a corner and gallery running across at the back, leading to the bedrooms. There is much in favor of such an arrangement, it obviates the great unsightly well, greedy of space, and concentrates the attention on things around. There may be an interesting wall surface; a quaint door with striking leaded glass panel; some well designed pieces of furniture; brightly colored Oriental rugs, or rugs of the familiar Donegal type, made by the peasantry in the North of Ireland.

Whatever the style of decoration in the Hall, it must be arranged to harmonize with such rooms as lead from it, for with open doors there should be no discordant color tones in these days of intelligent public opinion.

For this reason, it is well to make the Hall the starting point of your decorative scheme.

## DETAILED DESCRIPTION

The Entrance Hall opposite is narrow and has no special features. It is, consequently, treated in the simplest manner. All the woodwork, including dado, doors, balusters, rail and stair treads, is stained a dark oak, and the margins on the floor are dealt with similarly.

The dado is Fab-Ri-Ko-Na Dado No. 1028, a dark brown with greenish black printed figure; the upper wall is covered with Fab-Ri-Ko-Na No. 130, a deep pea green, forming a fine contrast to the oak; the ceiling is decorated with a light green (or cream) figured paper, the only pattern being thus on dado, floor and ceiling.

The rugs are of Oriental type, with tones of green, rich red and white, the furniture being confined to a narrow side table, two chairs and a few hanging ornaments.

This may be varied by dividing the wall into panels above the dado, with a small, neat stencil, after the manner shown on page 9, the stencilling being in a shade of brown corresponding to the woodwork. This might either finish in line with the bottom stair newel, or be carried up obliquely to the first landing break.

Another method of decoration is to stencil a diapered motif well under the cornice in shades of rose pink, lighter green and cream color.

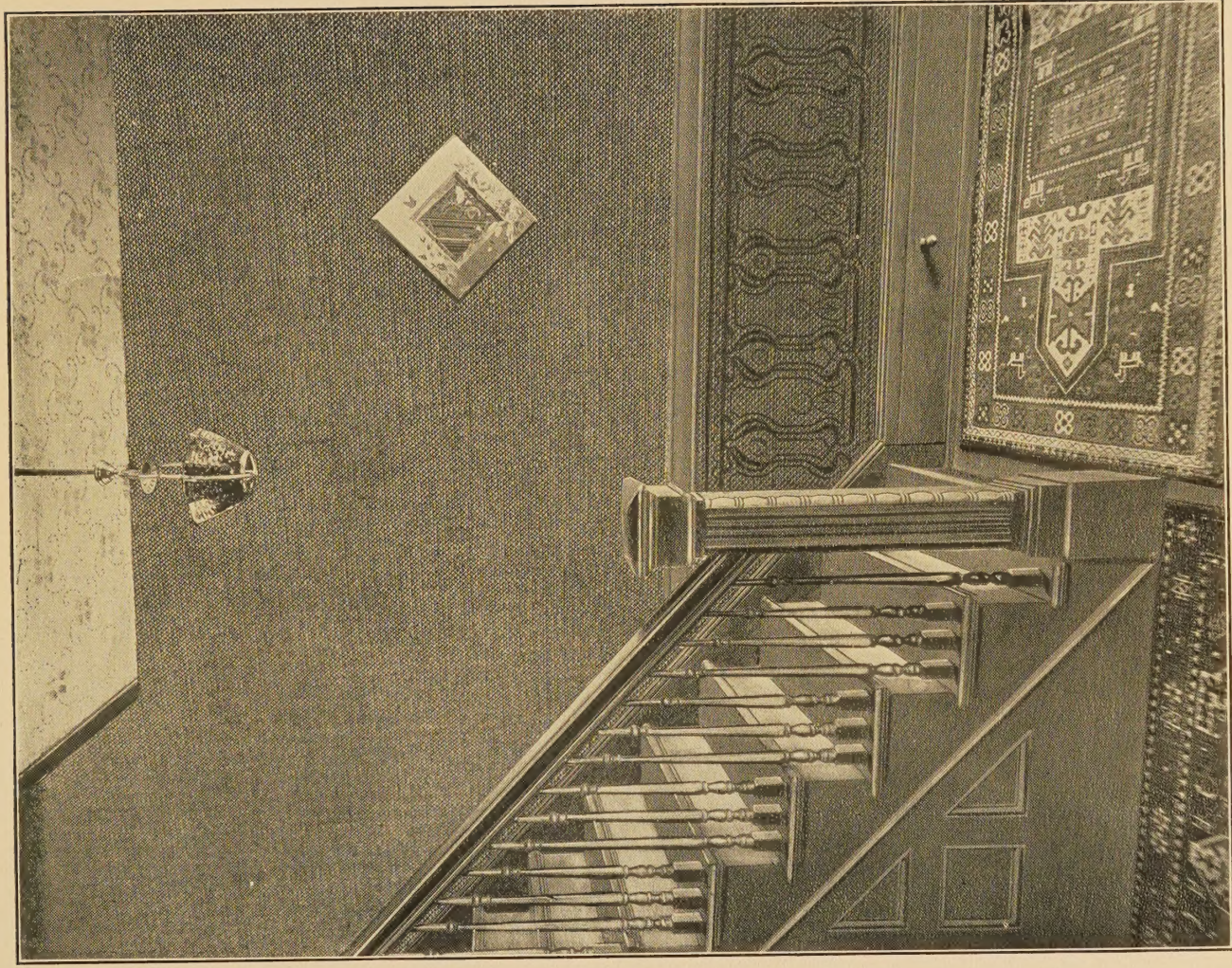
Other color schemes for Hall are white woodwork, with medium red Fab-Ri-Ko-Na No. 140, in which case, if stencilling were employed, white or black or a combination of the two would be most effective; white woodwork and medium blue Fab-Ri-Ko-Na No. 122, or No. 111M, a light blue with a metallic surface; green stained woodwork

and orange colored Fab-Ri-Ko-Na No. 151; dark grey woodwork with cream Fab-Ri-Ko-Na No. 100; lighter grey woodwork and the Fab-Ri-Ko-Na No. 111M.

These are but a few of the many combinations suited to all styles and tastes that may be culled from the widely varied Fab-Ri-Ko-Na color range.

Should the house be in a city where soft coal is used, the Vellum Ko-Na burlaps will be found very desirable because of the hard finish given them, making them easy to clean. They are made in deep green, light pea green, Van Dyke brown, lemon yellow, Turkey red and medium blue. They do not have quite the effect of the softer finished burlap, but are very decorative as well as durable.





NARROW ENTRANCE HALL



# A MODEST COLONIAL HALL

THERE is something peculiarly homelike to an American in the "Colonial" style of architecture, and, if anywhere, it is appropriate in the Hall.

In spite of modern movements, this typically American style is still most popular, and it is fitting that the part of the house that first attracts attention on entering should bear a close relationship to the character of the exterior.

It was one of the chief charms of the "Adam" style, in the hands of the originator, that complete unity characterized the whole house; elevation, plaster and woodwork, chimneypieces, furniture and ornaments, all had the unmistakable Adam stamp, the chaste and refined inspiration the English architect drew from the classical Italian. The simple "Colonial" Hall and staircase has the delightful feeling of the "Adam" style, excepting that the great eighteenth century architect would have introduced his characteristic architraves, with square corners in place of the mitre, and balusters of a somewhat more ornamental character.

The Pembroke table and the old "Grandfather's clock" are characteristic features of the times that inspired the "Colonial," adding to the quaintness of the picture.

In many rural districts of England, such a type of Hall is yet quite familiar; it is reminiscent there of a popular period of the past, just as here it suggests some of the most interesting and stirring pages of history. Let us have the other period styles, the "Mission" and the "Modern English," if you will,—there is room for them all, with such diversity of human taste and temperament,—but we cannot ignore the old familiar "Colonial," and attention should be given to making representations of it as typical as possible of all that it stands for.

## DETAILED DESCRIPTION

Extreme simplicity is the feature here, and quiet restfulness throughout.

All the woodwork, stair rail, architraves, and ceiling beams, is mahogany; likewise the table, chairs and clock case, and the stair treads as well.

The whole wall space is covered with cream colored Fab-Ri-Ko-Na No. 100, a fine contrast to the rich, dark tone of the wood, and suggestive of lightness with the low, heavily raftered ceiling.

The baseboard and the frieze plate are also stained mahogany, thus framing the white wall filling. This all gives a fine Colonial feeling, and forms an excellent background for old prints, and the cherished possessions of the collector.

Rich colored Oriental rugs are ranged on the floor, which has been stained mahogany, and varnished; in the rugs deep blue and dark red are

the predominating colors, with a mixture of dark and light browns. The chair showing in the picture is upholstered in a print of a modern style; a Utrecht Velvet covering in an agreeable shade of green, blue or brown would be quite appropriate.

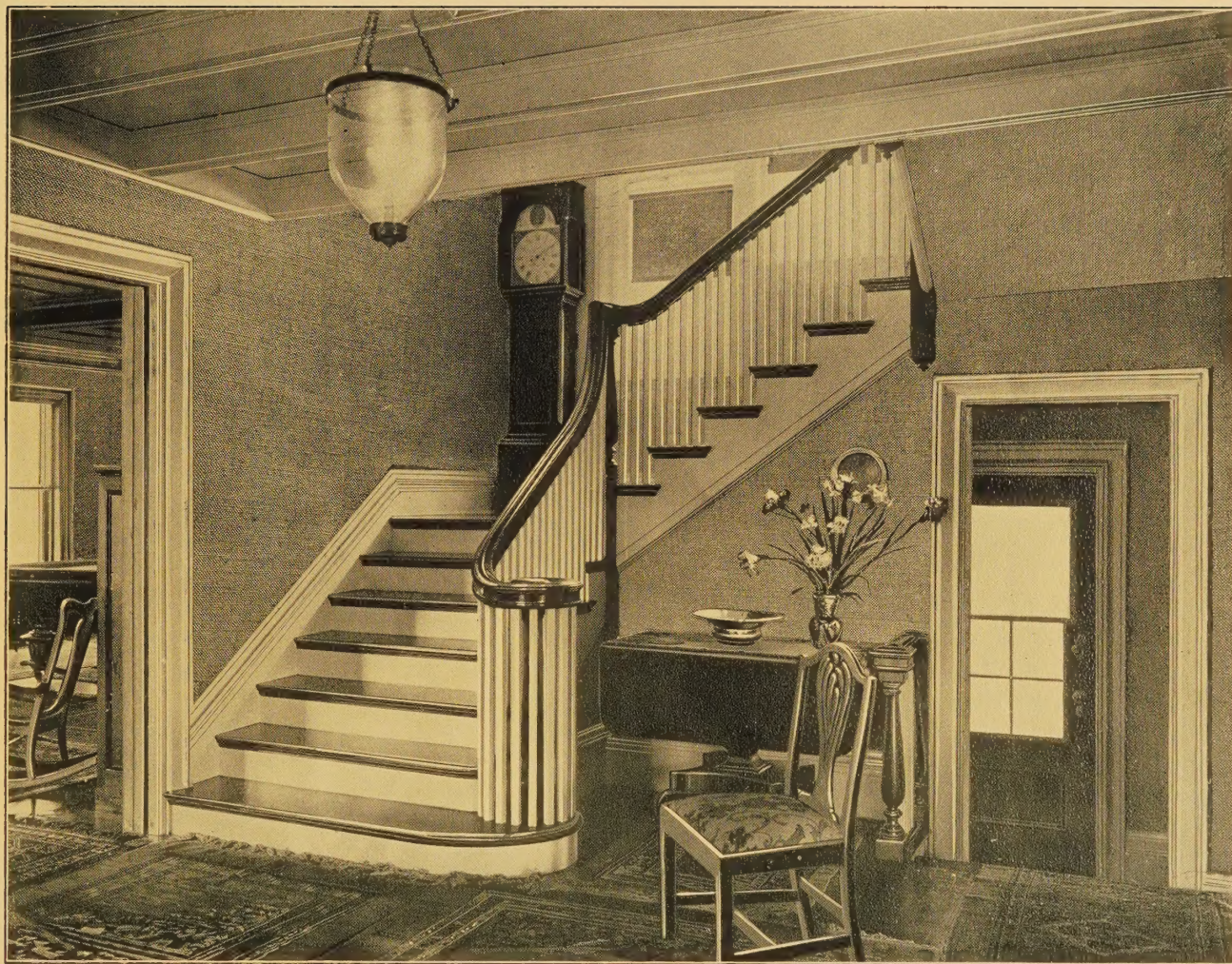
The room beyond, a Billiard Room, with mahogany table and woodwork, has medium green Fab-Ri-Ko-Na No. 145 on walls, selected to harmonize with the cloth on the table, always a conspicuous feature in the Billiard Room. The ceilings of the Hall and the Billiard Room are treated with cream colored Fab-Ri-Ko-Na No. 100. Thus with Oriental billiard rugs, corresponding with those in Hall, in which the green tone is in sympathy with that of the Billiard Room wall covering, complete unity characterizes the whole double scheme.

An alternative scheme is white fixed woodwork, balusters and stair risers in Hall, with medium green Fab-Ri-Ko-Na No. 145, leaving Billiard Room as suggested.

Other arrangements with the same woodwork are: Fab-Ri-Ko-Na No. 105, a light brown, on the walls, with the No. 100 on the ceiling; or, if the Art Ko-Na Cloth be used, No. 251, brown, on the walls, with No. 226, cream, on the ceiling. In this case the Billiard Room could be treated with Art Ko-Na Cloth No. 253, a hedge green, on the walls, and with the No. 226 on the ceiling.

If a blue effect is desired in the Hall, and colors in connecting rooms permit, Fab-Ri-Ko-Na No. 146, delft blue, may be used on the wall, with No. 100 on the ceiling.





MODEST  
COLONIAL  
HALL



# A CHARACTERISTIC PARLOR

IN the home of moderate cost, the Parlor should be a real living room, not a fancy apartment for show days. But, whatever use it may be put to, let it be decorated in rational style.

For some inscrutable reason, the furniture designers and makers have given less attention to the Parlor than to the Dining Room and bedrooms, with the result that the furniture here is commonly of a nondescript character, as in the picture opposite. This may be fortunate, or otherwise; in any case it permits of a free hand in the matter of decoration, excepting where the architecture is of quite a distinct type.

The pianoforte, indispensable in a musical age, is at times a trouble; in schemes where cost does not count the case is designed *en suite*; in the moderate cost home, the plainest case will serve best.

The Parlor should be bright, but not garish; make the color scheme a good background for the drama of modern life.

Let preference be given to a plain wall surface on which a few choice pictures should be hung, not in the manner of plums in a pudding, but, generally speaking, with the lower line of each frame on the same level, and as far as possible in the direct line of average sight.

For small pictures an ideal wall treatment is a frieze rail run along at the doorhead level, with a deep frieze above of a light Fab-Ri-Ko-Na, either stencilled or plain. Carefully selected and arranged cut flowers will, where obtainable, supply a charming note of color in the Parlor.

## DETAILED DESCRIPTION

In the Parlor of no particular style, there is unlimited freedom in the decorative treatment.

In that on the opposite page, the wall is covered from baseboard to cornice with a grey green Art Ko-Na Cloth No. 252. With the style of furniture used, anything of a lighter nature would be too delicate.

The ceiling is covered with cream Art Ko-Na Cloth No. 226, which, if rigid economy has to be practised, may be changed to a plain, unglazed paper of similar shade.

The walls may be embellished by the use of a simple stencil, either in the form of one panel to each wall, or a series of smaller panels, which can be worked from one corner stencil, repeating the line between.

The ceiling may also be stencilled, care being

taken to make the respective lines correspond.

On the wall, the stencil color may be like No. 226, on the ceiling like No. 252. Stencil cutting and stencilling are easy to anyone who can use a pencil, a knife and a brush. Draw the design on stiff drawing paper; cut it out with a sharp pointed knife, stiffen the face side with a coat of varnish, and when dry it is ready for use.

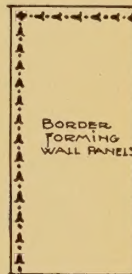
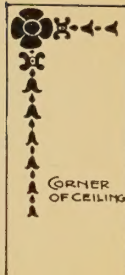
Fix it to the wall with small pins, and with a stencil brush dipped lightly in paint, and rubbed on a palette till little of the paint is left, stipple all over the open design. Carefully remove stencil, wipe the side applied to the wall, and repeat till the work is completed.

In stencilling with two or more colors, great attention must be paid to the relative position of

the colors. Fab-Ri-Ko-Na No. 130, deep pea green, will do equally well for the wall, the other suggestions remaining.

The carpet has a grey green foundation, and pattern in pink and light brown, while the furniture is upholstered in tapestry, in which the colors in the carpet and the decoration are repeated.

With cream or mahogany woodwork, Vellum Ko-Na No. 182, light pea green, on walls, with cream Art Ko-Na Cloth No. 226 on ceiling may be used. The Vellum finish is desirable in soft coal cities. Where the hard finish is not specially needed, Fab-Ri-Ko-Na No. 102, a light willow green, would be a good substitute for the Vellum Ko-Na No. 182, and Art Ko-Na Cloth No. 225, the greenish white, might be put on the ceiling.







CHARAC-  
TERISTIC  
PARLOR

Samples of goods specified for this room furnished on request. Give page and color numbers desired.



# A VERY SERVICEABLE HALL

IN the modern home, there are few useless features. Comfort and convenience are studied from the front door inwards. In the picture on the opposite page the view beyond is into the Library. In such an arrangement the color schemes must harmonize, for no jarring note can be permitted in the home of today, when every householder has more correct ideas on color harmony than those held by decorators of a former generation.

Now, the lighting of the respective apartments would, in a measure, determine the relative colors to adopt; if the Hall be dull and the Library bright, the relationship should be from a light to a darker effect, and vice versa.

Quite a good effect may be secured by treating both apartments exactly alike; in fact, with such a wide opening this is the more rational plan. Where a Parlor and Library are connected as are the Hall and Library shown in this picture, the same principles of treatment and harmony will apply. In the furnished Hall there must be no crowding of furniture, but freedom of action, nor need there be any great severity of style.

There should be no very sharp contrast in color between the out-of-door aspect and the inside of the Hall, the immediate transition from Nature to Art; otherwise the pleasures of reception may be somewhat discounted.

Conditions vary, however, and the country Hall may call for quite a different treatment to that in the city or town. In the one case the greens and pale blues would be appropriate; in the other, the greys, browns and yellows.

Where contrast is desiderated, carefully arranged tones of green and yellow, orange and blue, blue and grey, rose color and green, amber and cream color, blue and white will be found serviceable, and where the wall is in a plain color from baseboard to cornice, a stencilled motif, easy to execute, will give character and interest to the scheme.

## DETAILED DESCRIPTION

This is a "Living Hall" opening into a Library; the decoration is *en suite*.

Woodwork white, furniture weathered oak, walls covered with a delicate green and white Art Ko-Na Cloth No. 243, light sea green.

This is a fabric of beautiful texture and effect, on which is a series of closely placed embossed lines crossing at right angles, the raised parts taking on a deeper tone, or a different color to the recessed parts, thus producing quite a unique surface. In No. 243 we have green and white, and with woodwork white and ceiling Art Ko-Na Cloth No. 225, greenish white, the combination is fresh and pleasing.

Let us in some cases suggest improvement, or at least variation in the decoration.

Draw two darker green lines around the room

on a level with the doorhead, in a shade harmonious with the wall covering, and stencil a series of fleur-de-lis in the same shade in a diapered pattern on the frieze.

Stencil ceiling border in green, the shade of the Art Ko-Na Cloth No. 243, let the border be close to the wall line, there being no cornice to break the transition.

The curtains are of a coarse linen, in the darker green shade. They might be embellished with an 8-inch band of the lighter green toward the top, on which white fleur-de-lis may be appliqued.

The carpet is in shades of rose and green with touches of light brown.

Of course any number of effective schemes may be arranged for such a Hall, especially where the

only openly connected room is given the same treatment. A striking effect in red may be secured by using Fab-Ri-Ko-Na No. 142, a deep rose red, on the wall, with Art Ko-Na Cloth No. 245, a cream color with red-tipped high threads, for the ceiling. Fab-Ri-Ko-Na No. 156 is a terra cotta, and this on the walls, with colonial yellow Art Ko-Na Cloth No. 227 on the ceiling, makes a pleasing combination.

Art Ko-Na Cloth No. 283, a sage green with a bronzed surface, makes a very rich wall, with the greenish white Art Ko-Na Cloth No. 225 on the ceiling.

In changing the wall and ceiling colors, you will, of course, change the stencil colors to suit, and see that the carpet is kept consistent with the whole.







VERY  
SERVICE-  
ABLE  
HALL



# A RESTFUL HOME LIBRARY

TO the professional and mercantile man of today, the Library is a necessity. In the moderate cost home this room may not have a separate existence, a compromise may be effected with the living room or dining room; nay, some of the world's greatest thinkers and writers have crowded all the domestic arrangements, with such books as they possessed, into a single apartment. But we are dealing with reasonable conditions, a simple convenient Library in a moderate cost house for the man whose day's engagements are not over when he leaves the store or office; the man who has interests beyond mere personal gain, and needeth books to help him on, and a room where he can readily find them and quietly study them.

The great master cabinet-makers of the eighteenth century, Chippendale and Sheraton, gave much attention to Library furniture, their bookcases occupying the whole side of a wall and reaching to near the cornice.

This was overpowering. The sectional bookcase idea of today is more rational, if less artistic from the point of view of furniture design; it gives a greater opportunity, moreover, for the art of decoration.

While the decoration should be plain to a degree, with low bookcases a graceful stencil is admissible; this must be well designed and carefully executed, however, otherwise irritation may ensue.

The sectional bookcase is of no particular style; it can only be described as purely American, and withal utilitarian. The Library in which it is adopted should have no very marked architectural or decorative feature. If the furniture be oak, a green background will be pleasing; if mahogany, a blue; if walnut, a grey; or, where a warmer note is wanted, a rich red will serve.

## DETAILED DESCRIPTION

The Library illustrated is that seen through the opening in the last picture, the two rooms being so closely related that similar decoration will secure the best result.

A variation may be made in the furniture, however, fumed oak being particularly appropriate for the sectional bookcase, and in relation to the delicate green in the wall fabric would be even more pleasing.

The portiere curtain made of double linen, with applique decoration on both sides, is made to draw freely with cords, acting close to the top in the middle of the surfeit. Quite a neat architectural effect may be obtained by cutting two flat arched pieces of half inch wood, six inches broad in center, twelve inches at ends, covering these with the Art Ko-Na Cloth, fixing them between

the architraves in each room, thus forming a box cornice to hide the tops of curtains in which they will move freely. It is little embellishments of this kind that make a room interesting.

And how infinitely more pleasing Millet's "Angelus" will look on a background like this, compared to one of those wild, irritating, printed papers that, until burlap demonstrated the better way, formed the chief decorative asset in moderate cost houses.

To what extent the new decorative idea has encouraged and enlarged the appreciation of fine art will never be known; but there it is, and the great masters of the simple, natural school are better understood because of it.

But do not remove the distracting pattern from the wall and encourage it elsewhere in the room,

or intimate intercourse with an author may be interrupted.

Should you wish to decorate such a room as this independently of other rooms, but retaining the white woodwork, you will find that Fab-Ri-Ko-Na No. 126, a deep sage green, supplies a strong, rich background for bookcases, books, pictures, etc. With the greenish white Art Ko-Na Cloth No. 225 on the ceiling the whole room has that effect of dignified repose greatly to be desired in the Library.

With oak woodwork, a pleasing combination of wall coverings is made with Fab-Ri-Ko-Na No. 105, a light brown, on the walls, and Art Ko-Na Cloth No. 226, a cream, on the ceiling.

Either of these combinations will, of course, go equally well with mahogany woodwork.





RESTFUL  
HOME  
LIBRARY

Samples of goods specified for this room furnished on request. Give page and color numbers desired.



# MODERNIZED COLONIAL LIBRARY

It was rather an unusual taste that dictated vermilion walls, olive green hangings, bookcases Flemish oak, a price-less collection of Wedgwood plaques with pale blue foundation and white modeling, in frames of ebony, on the red walls; yet this was the scheme of one who claimed to possess the artistic temperament, and who fitted out a fine old mansion in the style that prevailed when it was built, some 150 years ago.

In the Library architecturally "Colonial," a "Sheraton" or "Queen Anne" bookcase, with other pieces of furniture in similar style, would be entirely appropriate. The furniture should be mahogany, stained to a rich shade of color, such as it would naturally assume if in regular use for a century and a half, and polished with a dull finish.

All the metal fittings should be of antique brass, the carpet a rich green, the walls likewise green, and the woodwork either stained mahogany or white, according to fancy. Such additional touches as a quaint fire screen, to shield from the fire when reading; old fashioned footstool and fenderstool; a typical iron and brass grate, with high ledge brass fender; out-of-date ink pot; quill pens laid beside suggestive pen wiper; sealing wax; candelabra; some fine old prints, and other features of a bygone time, such would indeed be a "Colonial" Library.

But where is the time to study and arrange all this, except in the case of the antiquarian and the faddist, who heed not the march of events, but live in the past, troubling little with the present?

The architect plans a Library like that on the other page; at the furniture store there is to be found the typical pieces in the picture, and H. B. Wiggin's Sons Co. have a range of Fab-Ri-Ko-Na goods, in ideal texture and artistic permanent color, suitable for any style or effect. The rest is easy.

## DETAILED DESCRIPTION

There is a suggestion of the "Colonial" style in this commodious Library, and being on an upper floor it has a retired position.

The woodwork here is ivory tinted, the lower wall filling is the light golden brown Fab-Ri-Ko-Na No. 123. The sectional bookcase placed against it is in old English oak. In a room for study, where one looks not for æsthetic pleasure, simple harmony between wall decoration and furniture is worthy of consideration; but ruminating will come, then a restrained decoration on the frieze, stencilled at wide intervals, will be welcome.

For this reason the delicate lustrous grass green Lustra Ko-Na No. 305 is selected for the upper wall space, and the motif is stencilled in brown.

The ceiling is covered with Art Ko-Na Cloth No. 225, a greenish white, and with this the decoration may be said to be complete; but if any one is desirous of relieving such an expanse of plain surface, it may be done effectively and in the spirit of the period by stencilling a delicate pink Tudor Rose in diapered style all over, with abundance of plain spaces, the better to emphasize the decorated parts.

The floor is covered with a plain brown felt, or carpet; all the lower part, including floor, walls and furniture, being in shades of brown and gold.

Another very effective wall treatment for such a room would be to cover the lower wall with the Vellum Ko-Na Cloth No. 181, a Van Dyke brown; but lavender colored Art Ko-Na cloth No. 244 in the frieze, and Art Ko-Na Cloth No. 229 on the ceiling.

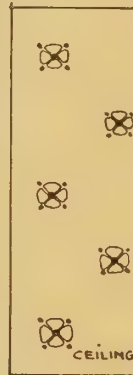
In this case, the same stencil could be used, the Tudor Rose being stencilled in pink on the frieze. The brown carpet or rug would also be consistent.

Lustra Ko-Na Burlap No. 309, a deep brown with a lustrous finish, makes a very effective Library wall. Run from baseboard to cornice, and associated with cream colored Fab-Ri-Ko-Na No. 100 on the ceiling it gives a pleasing result, and one in perfect harmony with the purpose of the room.

In a room with so much broken wall space, a large center bookcase, revolving or otherwise, with four sides for books, would be convenient; the top will form a desk for placing a big volume for reference, a method congenial to some of our modern professors and students too intent on research to cultivate the lay habit of ease.



FRIEZE



CEILING





MODERN-  
IZED  
COLONIAL  
LIBRARY

Samples of goods specified for this room furnished on request. Give page and color numbers desired.



# AN EVERYDAY LIVING ROOM

THE term "Living Room" is peculiarly American. It originated in America, and suggests a room typical of the center of the social life of the country. It cannot but be full of bustle, with a degree of confusion; it should be a kind of synopsis of American life and character; it need have no particular style, but should be characteristic of that which is best, most practical and up-to-date; a room in which to live the life of today; not to stagnate, dreaming about the "good old times" of yesterday.

Now, does the description fit? If it does not, it should. On Fifth avenue and along the Hudson River bank we have too often looked to Europe with its traditions begotten during effete monarchies and worn out systems; but we must not confess that there is lack of initiative in the modern American, as there will be, if, in arranging his surroundings he has to rely on the men of centuries ago for idea and inspiration. Have "Colonial" halls, "Early English" dining rooms, "French" parlors, if you will, but let the Living Room be simply American.

In one district of America, Grand Rapids, Michigan, there are some 200 furniture factories within a radius of twenty miles, making some of the best furniture in the world; at Philadelphia, Pa., are annually produced miles and miles of high grade carpet, and at Bloomfield, New Jersey, are made the woven wall coverings adopted in every type of house wherever art and civilization have planted a cultivated taste. Here are the three principal factors in modern environment, purely American in idea and production; let them form the basis of every Living Room,—at all events in the rational homes produced at moderate cost. Have clear, positive ideas here as to what you require, and carry them through irrespective of tradition or modern opinion.

## DETAILED DESCRIPTION

The "Living Room" here, while of no definite style, is suggestive of "Colonial" in the furniture.

The woodwork, including the plate rail, is white, the filling is a silk fiber paper of shade somewhat like Fab-Ri-Ko-Na No. 111M, a light blue metallic, a delightful contrast to the white woodwork, and a fine background for the mahogany furniture.

On the frieze, Art Ko-Na Cloth No. 246, light blue, forms an appropriate connection with filling, woodwork and ceiling, which is white, kalsomined. Another combination would be Art Ko-Na Cloth No. 250, medium blue, the frieze Art Ko-Na Cloth No. 246, a light blue, and the ceiling Art Ko-Na Cloth No. 225, a greenish white.

The suggested motif for frieze should be sten-

cilled in a light tan color. It has an "Adam" or "Louis Seize" character, and will fall in admirably with the general aspect of the room.

The carpet and rugs are in shades of blue, green, and white, the door curtains are of a soft white fabric, on which some appropriate applique work in shades of blue may be introduced, as time and opportunity permit.

The decorative effect would be greatly enhanced by substituting the Fab-Ri-Ko-Na No. 111M for the wall paper, or the Vellum Ko-Na burlap No. 185.

Again, a charming effect would be obtained by using the lighter Art Ko-Na Cloth No. 248, robin's egg blue, retaining all the other parts as suggested.

We do not make sufficient use of blue. It is a

charming color when used discriminatingly, and the happiest effects may be obtained with combinations of gray, black and yellow, besides those already named.

The color is cool enough to be delightful when the temperature is high 100° in the shade. When wintry winds prevail, some warmer tints can be introduced in curtains, electrolier shades, and by an arrangement of cut flowers when this is practicable.

If green should be preferred, rather than blue, the lower wall may be covered with Fab-Ri-Ko-Na No. 141, a grass green, with the delicate willow green Fab-Ri-Ko-Na No. 102 for the frieze, and the greenish white Art Ko-Na No. 225 on the ceiling; with this arrangement the woodwork should be kept white.

REPEATING  
FRIEZE







EVERYDAY  
LIVING  
ROOM

Samples of goods specified for this room furnished on request. Give page and color numbers desired.



# A COLONIAL DINING ROOM

IN the home of moderate cost the Dining Room is more than a mere room in which to serve meals. This should be considered when arranging the scheme of furnishing and decoration.

There is a type of small Dining- and Sitting-room combined, that suggests a quiet coziness foreign to most other rooms; of such a character is the "Colonial" room on the page opposite. This is best suited with a low ceiling; it should have burlap on at least part of the wall; anything in the nature of a paper would prove most ineffective, excepting the old flock paper so popular in the Dining Room of long ago, now almost obsolete, and, when produced, as costly as good burlap, yet not so decoratively efficient. Moreover, such a paper is thoroughly unsanitary; the loose particles forming the velvet-like surface are constantly dislodged, float in the atmosphere of the room, enter the lungs and do mischief.

You may arrange a feeling of "Colonial" in a Dining Room in various ways, architecturally, decoratively, or with a particular class of furniture; or you may have more than one or every one of these features.

Architecturally the style is familiar all over America, as well known as the national flag; decoratively, any simple wall treatment in white, green or red burlap, in the more old fashioned shades, suggests it; while the furniture on the adjoining page is so distinctly "Colonial" that with it there should be no mistaking the character of the room.

"Colonial" style in furniture is founded on the best models of seventeenth and eighteenth century European styles, the "Queen Anne" predominating; this again being largely influenced by Dutch art, has an inherent quaintness, charmingly pleasing.

## DETAILED DESCRIPTION

There is an altogether different atmosphere here. It is atmosphere that makes a painted picture; and if in a room there be any bewildering influences in the decoration, the carpet, the furniture, or in the general arrangement, it has not been planned by an artist, and there will be found little pleasure in contemplating it.

Here we have a distinctly "Colonial" Dining Room, with old fashioned pillar table, "Sheraton" sideboard, "Queen Anne" china cabinet, rush bottom chairs, all in mahogany stained to simulate a life of 150 years.

The tall candlesticks and the engravings on the wall, depicting life in the eighteenth century, all lend effect to the picture, which has been well and intelligently considered.

The Oriental carpet is laid on a floor with a

mahogany stained margin. Rising from this is a burlap dado, finishing with a chair rail; from this to cornice also a burlap, the ceiling being plain.

All the woodwork is painted white, with white on ceiling, a cheerful note in a somber setting. The dado is Fab-Ri-Ko-Na No. 128, Van Dyke brown, which may be used plain or can be had in a print as shown on page 5; the wall filling is Fab-Ri-Ko-Na No. 108, a sage green; if a pattern is considered essential in an otherwise plain room, the rose stencil may be applied on the filling with the brown shade, or on the dado with the green.

Should blue be the dominant color in the rug, and should you prefer an undivided wall treatment, the Art Ko-Na Cloth No. 248, a robin's egg blue, could be effectively used, with cream

colored Art Ko-Na Cloth No. 226 for the ceiling.

But preference should invariably be given to the plain wall surface, particularly where in a low roofed room the wall is divided into two sections by a dado rail. In the case of a frieze it is entirely different, this being considerably above the line of sight.

With the Fab-Ri-Ko-Na No. 128 in the dado, forming a brown foundation, with the sage green Fab-Ri-Ko-Na No. 108, or a wall paper in the same color and shade, on the upper two-thirds of the wall, a white kalsomined ceiling is appropriate.

A favorite Dining Room combination, though not so consistently "Colonial," is a lower two-thirds of the scarlet Fab-Ri-Ko-Na No. 140, with an upper third of lustrous grass green Lustra Ko-Na No. 305, ceiling kalsomined a cream tint.







COLONIAL  
DINING  
ROOM

Samples of goods specified for this room furnished on request. Give page and color numbers desired.

# A MODERN DINING ROOM

THE modern Dining Room is not inspired by any style or tradition. It is frequently evolved without a definite plan; a carpet, a suite of furniture, that which passes for decoration, a few knickknacks, and there you are.

Such a room would never satisfy any one of individualistic temperament or artistic taste. In such a case the *modus operandi* is something like the following:

A color scheme, being the most important feature in the room, is decided on, and around this the whole picture is worked up.

Now the color combination should take note of certain relative considerations, such as the amount of light in the room, the kind of light; the disposition of the wall space, the prospect of using this space as a background for pictures, or not; the style of furniture likely to be adopted, etc., each item important enough to be seriously thought out. You will find those who say that all this matters little so long as there is comfort and comparative inoffensiveness in the decoration; but you would not risk the opinion of a color blind individual on a question between blue and green; neither will you take the dictum of one devoid of the artistic sense on the matter of appropriate surroundings.

In point of fact the choice and arrangement of color, and its relation to other parts of the scheme and to the house are all important. This is now recognized by all progressive decorators, and makes it possible to have an ideal environment without the enormously clumsy and expensive furniture that obtained in the time of our fathers. In arranging the color scheme, the choice of wall coverings plays a most important part.

## DETAILED DESCRIPTION

Here we have a delightfully simple Dining Room, with not a single costly item in the whole scheme; a room to really live in, to use freely, the truly homelike character of it being its chief recommendation.

It is scarcely "Colonial," not extreme enough for "Mission," one of the rooms to be found all over the States, the outcome of an intelligent public opinion, that has come to discard pretentious furnishing and showy decoration, and can only find pleasure in furniture rationally designed, well constructed, suited for a purpose, not for display.

The furniture and woodwork are of fumed oak, the chairs have a thin upholstering in tan colored Spanish leather, finished with antique coppered nails.

From baseboard to cornice the wall is covered with Kord Ko-Na No. 517, a deep pea green, and nothing is so well suited for a background to fumed oak as a green of this description.

The ceiling covering is cream colored Fab-Ri-Ko-Na No. 100, and the excellent carpet on the floor is a plain light golden brown of deep soft pile.

The chimneypiece is carved oak, the bricks are green, selected to harmonize with the wall covering.

The china decoration is effective, green, blue and orange being the prevailing colors in the plates. A collection of old or well colored china is invaluable for decorative purposes; much skill can be applied to the fixing of it.

There is no call here for stenciled motif either

on wall or ceiling.

Variations on the above scheme in green may be made almost without limit, as the Dining Room, especially when not restricted by a special architectural form, gives a wide scope for decoration.

For an undivided wall treatment, retaining the oak woodwork, and the Spanish leather upholstery, we may recommend Fab-Ri-Ko-Na No. 105 for a light brown effect, the ceiling to be cream tinted, using either Art Ko-Na Cloth No. 226, or a kalsomine; or for a medium blue effect, Fab-Ri-Ko-Na No. 122, with the ceiling kalsomined a pure white; or, if a full red is favored, Fab-Ri-Ko-Na No. 168 for the wall with a cream ceiling.

The china collection would go well with these goods.





MODERN  
DINING  
ROOM

Samples of goods specified for this room furnished on request. Give page and color numbers desired.

# A ROOMY UPPER HALL

IN certain architectural schemes the Upper Hall is not considered of much account. In the one illustrated the reverse is the case. It may seem at first sight out of proportion to a moderate cost house, but a close inspection will not disclose any costly feature.

It is purely a case of planning. A large Hall curtails the space in the rooms, and we have changed our ideas as to the amount of cubic space required indoors by a healthy individual, since the days, some thirty years ago, when Henry Ward Beecher startled an Exeter audience in London with his aeriform theories.

In the modern house big rooms are not desiderated; other sections thus benefit.

The Upper Hall and staircase on page 23 are in the "Colonial" spirit, with simple balustraded handrail, and three-light window with transom in purely "Adam" style.

There are opportunities here oftentimes neglected. For example, with such a wall space and such a light, advantage might be taken of the background as a basis for pictures, china, etc.

There was an old "Colonial" house with just such a hall and staircase, and in that house there was a rare collection of old china, "Wedgewood," "Spode," "Minton," "Crown Derby," etc., that had lain in a dusty cupboard for generations. But a new owner was a woman of ideas. She had the walls lined with a green Fab-Ri-Ko-Na, and all the flat pieces of the beautiful china were hung in parlor, hall and staircase, and the effect was charming, giving endless pleasure to those both of antiquarian and modern inclination.

## DETAILED DESCRIPTION

With such a well lighted Hall and Staircase as that confronting us, and with mahogany colored woodwork, we can go fearlessly into the rich deep shades of the Fab-Ri-Ko-Na Woven Wall Coverings.

This is one reason why Kord Ko-Na No. 532, a delft blue, is used above the dado, another being the fact that blue is a particularly pleasing contrast to mahogany color.

There is richness enough in such a scheme without the necessity for ornament, besides the peculiarly interesting texture of the Kord Ko-Na makes further decoration unnecessary.

If those interested in such matters will examine the texture of the Fab-Ri-Ko-Na Woven Wall Coverings through a powerful glass, it will be seen

wherein their virtue as a decorative basis consists.

In the Kord Ko-Nas there is the addition of the jaspe effect, which, in a measure, breaks up the plain surface, without going to the length of pattern.

In such a position as a Hall and Staircase wall, with panelled dado, nothing could be more effective than these goods, when the color is judiciously selected. The ceiling is Fab-Ri-Ko-Na No. 100, cream.

An alternative scheme is the cream colored Fab-Ri-Ko-Na No. 100, all over walls and ceiling, and on the wall space to stencil an interesting pattern in blue, or to form panels with a blue leaf line. Either style would be quite effective, and harmonize with the general scheme,

including the carpet in shades of blue and red.

The blue Kord Ko-Na when in use for some time might be changed completely by stencilling a diapered pattern over it in white.

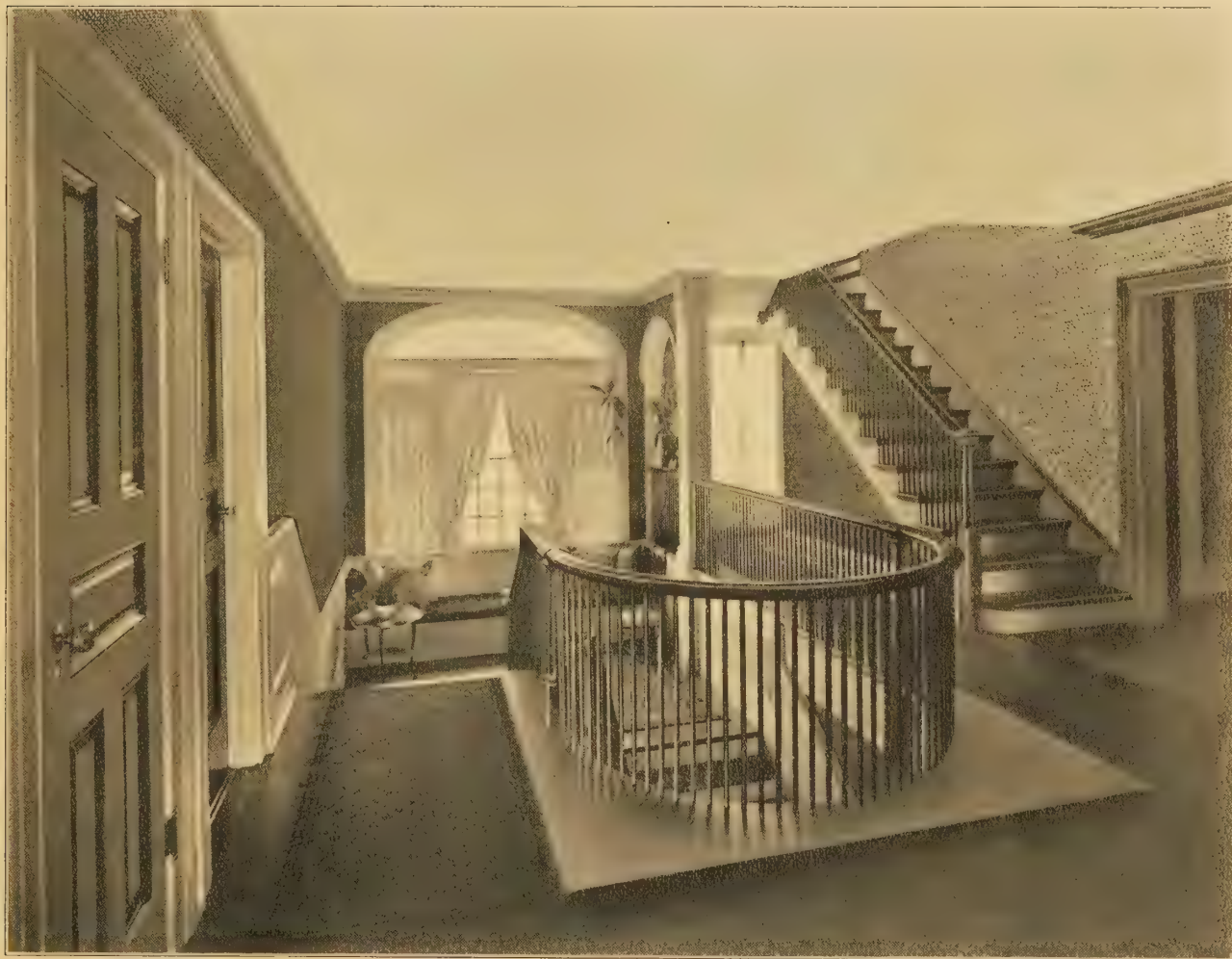
The window seat is upholstered in blue.

Getting away from the blue wall covering, but retaining the mahogany woodwork, Fab-Ri-Ko-Na No. 124, a golden yellow, would make an interesting wall, with which a white or light cream colored kalsomine would go fittingly on the ceiling.

The same ceiling above a wall covered with Fab-Ri-Ko-Na No. 120, a bright olive green, would crown yet another restful color scheme.

Either the blue, the yellow or the green treatment would harmonize perfectly with oak or white woodwork if desired.





ROOMY  
UPPER  
HALL

# THE GUEST'S BEDROOM

IN whatsoever light we may regard the other parts of the house, the Bedroom should be treated with the greatest care and respect. It is frequently urged that we spend about a third of our lives there, and while most of this is in an unconscious or subconscious state, wide-awake impressions are formed there that will be all the better for a charming environment.

Mr. Lawson Johnstone, a millionaire, well known to Canada, slept in a bedroom into which cool and hot air could be admitted at will, fresh air introduced, and vitiated expelled; but this and other scientific methods, while important enough, are not everything.

A simple Bedroom in quasi-"Colonial" style, like that opposite, with side wall decorated with an artistically colored, antiseptically treated Fab-Ri-Ko-Na wall covering; a fine, healthy, comfortable brass bedstead, suitably equipped; a window that freely admits the sweetening influences of air and light; a minimum of floor covering, and furniture useful and of appropriate design and finish, is suggestive of soothing repose. In the matter of Bedroom furniture there is no limit to the choice, in dull polished walnut, in quaint "Queen Anne" and "Sheraton," mahogany, in birch or in any of the oak varieties, reproductions of many a pleasing style will be found. As to the chimneypiece, the architect who takes control of all such details will see that it has some characteristics of seventeenth or eighteenth century ornament, enough in itself to give a distinctive character to the room.

In Fab-Ri-Ko-Na Woven Wall Coverings there is a wide range of colors suitable for Bedroom decoration, some of the more delicate Art Ko-Na Cloths being particularly adapted for use here.

## DETAILED DESCRIPTION

Sweetness and simplicity is the note in this Bedroom, and a departure from some of the former schemes in this respect is that all the fixed woodwork, excepting the door, is white, but the door is mahogany.

This is quite an old arrangement, and one found in many of the old country houses in England; in the present instance the furniture is also mahogany, all the metal fittings and furnishings, including the twin bedsteads, being of antique brass.

This is a charming bedroom suggestive of quiet restfulness and peace. How far this is due to the wall covering it is difficult to say, but in all cases where Lustra Ko-Na No. 307, a light sage green, is used, especially in conjunction with

mahogany and white woodwork, the result works out in this way.

On the floor there is a plain green carpet, and the window is draped with an old fashioned English chintz, and the spirit of the old times is in the air.

Note the little spindle chair, with loose cushion, in the corner by the fire. This is a reproduction of a chair greatly used over a hundred years ago; it is faithfully rendered, and greatly enhances the effect.

But the wall decoration in its quiet dignity is the best part of the scheme, and considering the effect the cost was trifling; for it is a low roofed room and required not a large quantity for the walls. The ceiling is finished with blue Art Ko-Na Cloth No. 246, the white foundation of

which harmonizes well with the woodwork.

The twin bedstead idea has advantages, the smaller beds being more portable than those of larger make.

An alternative scheme would be Art Ko-Na Cloth No. 229, Quaker grey, with Art Ko-Na Cloth No. 225, greenish white, for ceiling.

If the height of the room will permit, a paper may be put on the wall up to within eighteen inches of the ceiling, and a band of Art Ko-Na Cloth run around the top of the wall as a frieze.

With a blue paper, Art Ko-Na Cloth No. 246, a blue tint, for the frieze, and a white ceiling; with a green paper, No. 243, a green tint, and a cream ceiling; with a red paper, No. 247, pumpkin yellow, and a white ceiling.





*THE  
GUEST'S  
BEDROOM*

Samples of goods specified for this room furnished on request. Give page and color numbers desired.

# THE YOUNG GIRL'S BEDROOM

HOW dainty and interesting is the young girl's Bedroom, when she has acquired correct ideas on decoration, and mementoes of travel and friendship, and they are all blended in an individualistic way, for the girls of today think independently on matters relating to environment.

There was a young woman of extremely unconventional turn of mind, who planned to have a pretty Bedroom. Her taste was natural and simple; she loved the country and all that reminded her of it. So for the town house Bedroom she consulted a noted decorative artist of the modern school and the result was somewhat as follows:

All the woodwork and furniture were painted white; the walls were also white; the carpet green and quite devoid of pattern, but for some bunches of wild pink roses that looked as if they had been carelessly dropped.

The counterpane and hangings were of a coarse white linen, on which was applique a design of harebells in shades of lilac and green; and the chairs, so far as they were upholstered, were covered with lilac colored linen, with a suggestion of applique work in pink and green.

But the frieze was the feature of the room. On a foundation of white Fab-Ri-Ko-Na No. 300 there was stencilled a wonderful march of peacocks, in splendid plumage, stepping among clusters of wild flowers growing around, and the contrast from the white purity to the brilliant color was as striking as a Whistler conception.

This sounds more elaborate than it seemed; short of it many charming and original schemes are possible in a young girl's Bedroom. Peacock blues and greens are not so much used as they might be; their decorative quality is great.

## DETAILED DESCRIPTION

The young woman's bedroom illustrated is of the simplest possible description; the charm lies in the delightful freshness of the color scheme.

The woodwork and most of the furniture are white, some burnt-wood work tells of industry and individualistic fancy. The wall, from the baseboard to the picture rail that stands for a cornice, is simply decorated with Fab-Ri-Ko-Na No. 130, dark pea green, a charming green, an ideal background for white furniture, pictures, bric-a-brac, summer frocks, fresh complexion, and the snow white counterpane that bulks so largely in the bedroom.

But why so much green? may be asked. In the present case the green is there, and we give a description of a real room, not an imaginary one. Besides, you cannot get away from green; it

meets you at every turn. Sweet "work-a-day green"; and No. 130 is one of the easiest of shades to get along with.

The ceiling is treated with Fab-Ri-Ko-Na No. 100, cream, plain as the walls, yet not plain, for the shuttle has woven a tiny pattern and worked out a surface that without definite pattern is yet never plain, and the light dancing over it produces an effect impossible in any other wall covering.

If you would have a stencilled motif, form a circle with a broken line, in the center of the ceiling, in a green shade corresponding to the wall color. Inscribe a yellow butterfly with black spots, on an electric blue ground, covering the whole circle; repeat this on a smaller scale at the corners, some little distance from the wall, con-

necting the corner circles with a small green leaf stencil, the leaf about an inch long, with a space between equal to this.

The carpet is in shades of green and blue.

As an alternative, should a pink room be desired, Art Ko-Na Cloth No. 228, salmon, with the ceiling Art Ko-Na Cloth No. 225, a greenish white, would make a dainty combination. For a blue room, to cover the walls with Art Ko-Na Cloth No. 246, a delicate blue tint, and have the ceiling a pure white, is a charming arrangement, while an equally pleasing effect in an orange tone may be secured by using Art Ko-Na Cloth No. 242 for the walls, with Art Ko-Na Cloth No. 226, cream colored, on the ceiling. Fab-Ri-Ko-Na No. 102, on walls, and a white ceiling, gives a room with a refreshing green tint.





YOUNG  
GIRL'S  
BEDROOM

Samples of goods specified for this room furnished on request. Give page and color numbers desired.

# THE TYPICAL BEDROOM

IN the moderate cost home, peacocks and wild flowers have no existence, excepting in cases where the non-superstitious display the gay feathers from the bird's tail, and the lovers of Nature's charms pluck the fragrant blossoms by the wayside.

Life is too exacting in these days of pressure for the typical man and woman to have anything but a typical bedroom. What would it be worth, estimated by a mere money standard, if it could be proved that this is all a mistake?

Just think of it in this way: You leave the dusty, traffic-stained city and rush over the railroad to the fresh, open, sweet-scented country, and you feel like a new man, and take back to the town some of the inspiration of the country.

Have done with typical bedrooms, in so far as they are not well arranged schemes of charming color. Study the matter scientifically or, if you want to have the inspiration before you are capable of creating the conditions for yourself, consult a reliable authority, who will only be too happy to introduce you to a pleasure he loves to share.

Then when in Nature's own surroundings, color, form and suggestion, the whole world and its claims look different, and each day you will be as the man with inspiration from the country.

Do not say color is not so powerful as all this. Why it was by color as much as by form, nay, more than by form, that Whistler at last brought the world to his feet.

In Fab-Ri-Ko-Na Woven Wall Coverings you have practically Nature's own color range. Make skilful use of it, especially in the Bedroom. Make the moderate cost home of America typical of the chief charm of Nature, and fear not what lies ahead.

## DETAILED DESCRIPTION

In our typical Bedroom there is nothing in the least degree striking. The furniture, mahogany; the bedstead, brass; and the pictures, etc., are of the description to be met with in any well appointed moderate cost house.

This is not to say that there is any inadequacy in the combination; it is merely suggesting the absence of outstanding individuality.

With a wall paper, the scheme would be little removed from the commonplace, but with a woven wall covering the room at once assumes a dignity that changes its whole character.

The woodwork is again white, and the walls from baseboard to picture rail at ceiling are covered with Art Ko-Na Cloth No. 247, pumpkin yellow. The ceiling is covered with the same fabric in cream shade No. 226, but if strict economy

has to be practiced white kalsomine may be substituted here.

The carpet has a rose pink foundation, with green and yellow pattern; the hangings are green linen, with a pale yellow border.

Is the scheme too simple? Let another be suggested.

Form the wall into two sections, a lower two-thirds and an upper third, by fixing another picture rail in the position this division indicates.

Cover the lower two-thirds with Art Ko-Na Cloth No. 247, pumpkin yellow, and the upper third with Art Ko-Na No. 243, sea green,—pale yellow below and pale green above. On the pale green, stencil a diapered pattern, in the form and color of the graceful fuschia, bringing

out all the pink and cream and yellow delicacy of color, on a dark outline of medium sage green. The ceiling should be cream Art Ko-Na Cloth No. 226.

The two picture rails should be tinted to the shade of the Art Ko-Na Cloth No. 243. No association could make commonplace a bedroom so decorated.

A cheerful and rather unusual effect may be had by using Art Ko-Na Cloth No. 254, a grass green, for the full wall of the room, with Art Ko-Na Cloth No. 229, a Quaker gray, for the ceiling. Still another interesting decoration would be the use of Art Ko-Na Cloth No. 248, a robin's egg blue, for the full wall, with the ceiling kalsomined a pure white. The woodwork might remain white, or be oak or mahogany.







THE  
TYPICAL  
BEDROOM

Samples of goods specified for this room furnished on request. Give page and color numbers desired.

# THE DEN OR SMOKING ROOM

**I**N the Den we reach Bohemianism, where all the conventionalities and formalities are disregarded, and we are prepared for anything.

It would be impossible to imagine a Den in any of the classical period styles; it is a distinctly modern institution and must be treated as such.

It is an outcome of the generation that brings to sons more liberty from fathers, a generation in which busy men of the world feel the necessity for brief periods of undress isolation, and there it is, and it serves its purpose.

At the St. Louis World's Fair there was a typical Den. The furniture was of "Mission" type, the walls were panelled by flat oaken straps, stained a dark brown, like the furniture and the Spanish leather with which it was upholstered. The panels were lined with green and red Fab-Ri-Ko-Na, green in the lower portion, red in the upper, the red having a stencilled motif. For inviting coziness, homelikeness, and an air of a room incapable of being offended by any treatment, there was nothing like it at the Exposition.

The Den in the picture is in close juxtaposition to the library. It is better, when practicable, that it should be more secluded.

In Europe the smoking room is the equivalent; a retreat in which "My Lady Nicotine" is duly worshipped by most of the mere men on every conceivable opportunity.

In the decoration, things allusive to the fragrant weed would be quite admissible; the smoking room on the S. S. Lusitania being a fine example of this appropriate idea. In homes of moderate cost it will frequently happen that the Den will have to share a roof with another room, as in our illustration.

## DETAILED DESCRIPTION

In the modern "Den" you cannot get far away from the "Mission" style, with Antwerp oak furniture, cozy cushions, well stuffed, in Spanish leather covering, laced with leather thongs; altogether and always inviting when a pipe, a chat, or a reminiscent mood are on.

In our Den the woodwork is stained to the shade of Antwerp oak, the furniture and leather being in similar shade.

The walls are entirely covered with Kord Kc-Na No. 531, golden brown, a fine background for the curling grey smoke, in which, like the complacent Dutchman, you trace reflective fancies of things to be, whispered by the spirit of the weed, when under its spell.

The ceiling is decorated with cream Fab-Ri-Ko-Na No. 100. The floor is stained to the shade

of the woodwork, wax polished, and partly covered with a few Donegal rugs in shades of ruby, dark blue and green.

The color scheme is repeated in the library adjoining, being suitable for a room of this description.

Remembering the extreme variety of taste in color, let us take another scheme entirely different.

Take the line of the bookcase top in library, and run a flat band of wood six inches broad all around the two rooms, retaining the oak color.

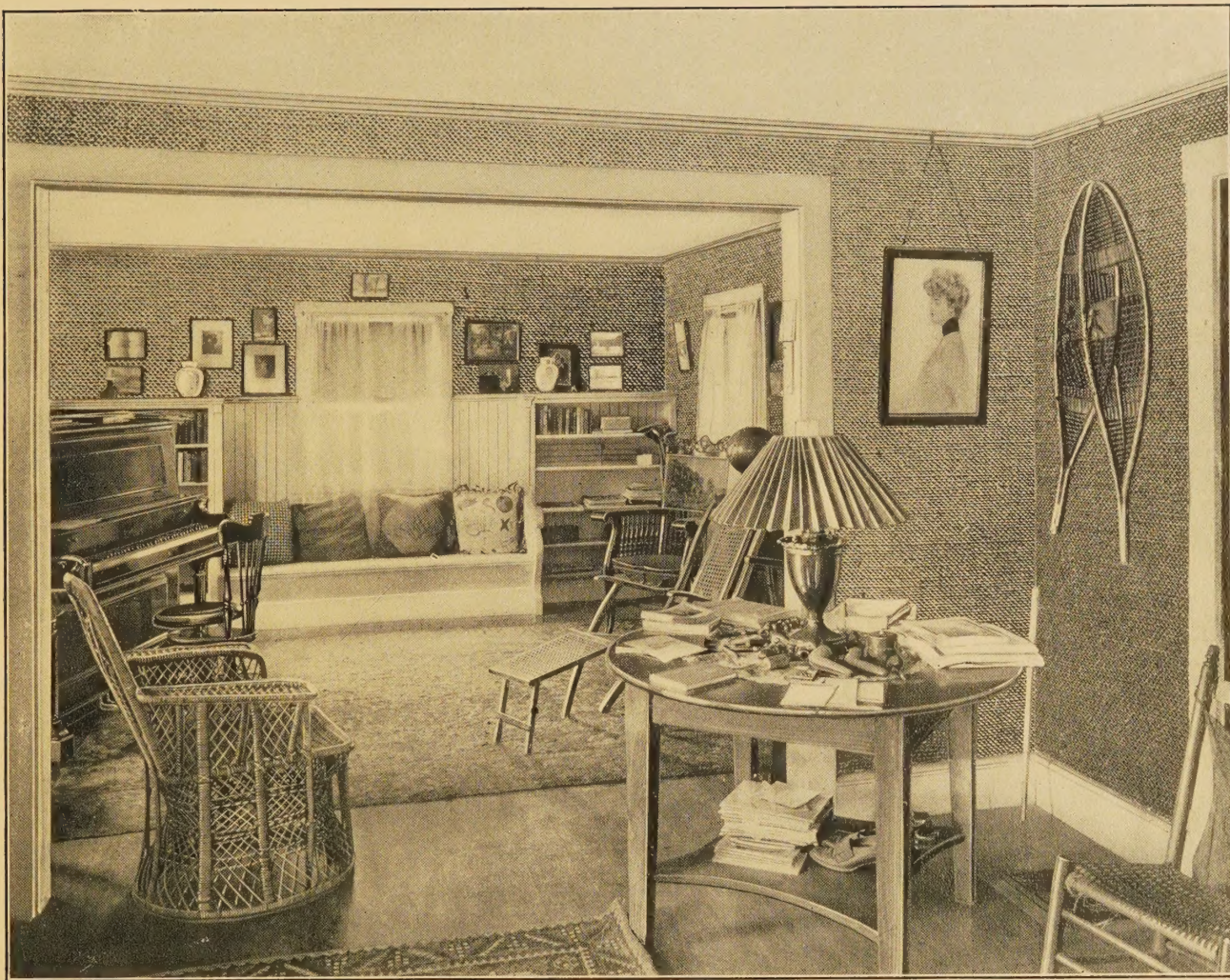
On the lower space use Kord Ko-Na No. 536, a turkey red; above, Fab-Ri-Ko-Na No. 100, a cream; take a simple motif and in the ruby shade stencil a pattern at infrequent intervals on the white ground.

Each division of the wall in the upper space might be formed into an elongated panel by a ruby line in a chequy pattern, stencilled at cut two inches from the moulding. If a simple effect is wanted, this alone will suffice; the plain center will be an excellent background for small pictures, which should be fitted without visible cords.

An Art Ko Na combination very suitable for the Den would be to cover the lower two-thirds of the wall with No. 255, a cardinal red, the upper third with No. 240, a buff with red top-threads, and the ceiling with a cream kalsomine.

Less expensive decoration for such a Den would be dark brown Fab-Ri-Ko-Na No. 144 as dado around the lower wall, the plaster on the upper well tinted a light brown, and the ceiling cream.





**THE DEN  
OR  
SMOKING  
ROOM**



# A FEW EXPLANATIONS

## VARIOUS FAB-RI-KO-NA PRODUCTS MENTIONED IN THIS BOOKLET

**NOTE.** The texture of the burlaps shown in the illustrations of this booklet is purposely exaggerated. If the burlap had been shown just as it would appear when the room was reduced from full size to the size of the picture, the texture effect would be lost. If you are in a burlaped room the texture effect will be about as shown in the pictures.

**Dyed Tapestry Burlaps:** The regular Fab-Ri-Ko-Na dyed burlaps, in solid colors and shades.

**Fab-Ri-Ko-Na Dadoes:** These are regular 36-inch Fab-Ri-Ko-Na burlaps with a design printed on them in two-tones. They make an artistic lower wall, and are an economy.

**Metallic Effects:** Regular Fab-Ri-Ko-Na dyed burlaps with metallic surface effect.

**Lustra Ko-Na Burlaps:** Dyed tapestry burlaps with a lustrous finish, in several delicate tints.

**Art Ko-Na Cloth:** Of fine texture, and strong, durable body, these decorative Cloths have a daintiness of coloring, are in a wide range of delicate tints and shades, and make possible a great variety of exquisite combinations. Besides the charm of their effect, these goods have an eggshell lustrous finish of such a character that they may be wiped clean with a damp soft cloth or sponge without injury to the goods.

**Vellum Ko-Na Burlaps:** A dyed tapestry burlap with a Vellum finish, producing a new and beautiful decorative surface, and one which, like that of the Art Ko-Na Cloth, may be more thoroughly cleansed than any other similar wall fabrics.

**Prepared Canvas:** A strong canvas used for ceilings, and painted or tinted after it is hung.

## PRACTICAL ADVANTAGES

All these goods have the Fab-Ri-Ko-Na backing, which causes them, when pasted, to adhere firmly to the wall. They are shrunk in manufacture, and will not shrink on the wall. The dyed goods are dyed with the fastest colors known. All protect the walls, and furnish a durable, beautiful and economical decorative material not to be surpassed at any price. Made 36 inches wide, with a range of standard colors in 54, 72 and 108 inch widths.

## OUR ART DEPARTMENT

**Decorative Suggestions Furnished:** We have for a good while been called upon for suggestions as to decorative work, and we organized our Art Advisory Department especially to meet this demand. Its services are free to all, **and we furnish the actual samples of the wall coverings we specify.**

**Embossed Color Scheme Cards:** In connection with our Advisory Department we devised a series of Cards, 11 x 6 inches in size, on which we emboss a panel, with the woodwork in the shape and color of the trim of a room. The panel is divided into various forms of wall decoration, and we put the goods into the panels, showing at a glance the wall coverings and the woodwork as they will look when associated on the wall of the room. When our suggestions are wanted on these cards we make a nominal charge of twelve cents per card.

**Stencils:** For \$1.00 we will furnish post-paid, the cut stencils required for any room as shown on pages 9, 11, 15, 17 or 19.

**Information Blanks:** We will send on request, Blanks on which you can give us concisely the information we need in order that we may advise you intelligently.

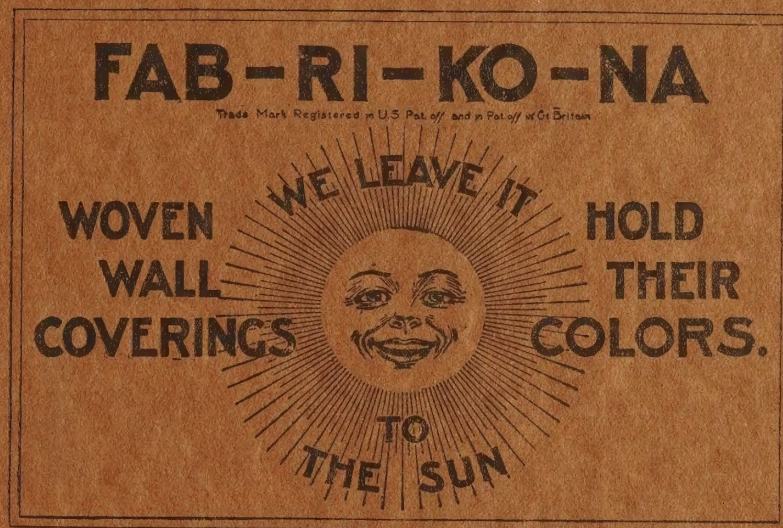
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128 ARCH STREET, BLOOMFIELD, N. J.



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THE  
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IN FABRIC, COLOR AND WORKMANSHIP

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YOU DO NOT WANT TO HAVE YOUR COLOR SCHEMES SPOILED BY WALL COVERINGS THAT FADE

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